ルパン三世
THE FIRST

THE LUPIN III PART V

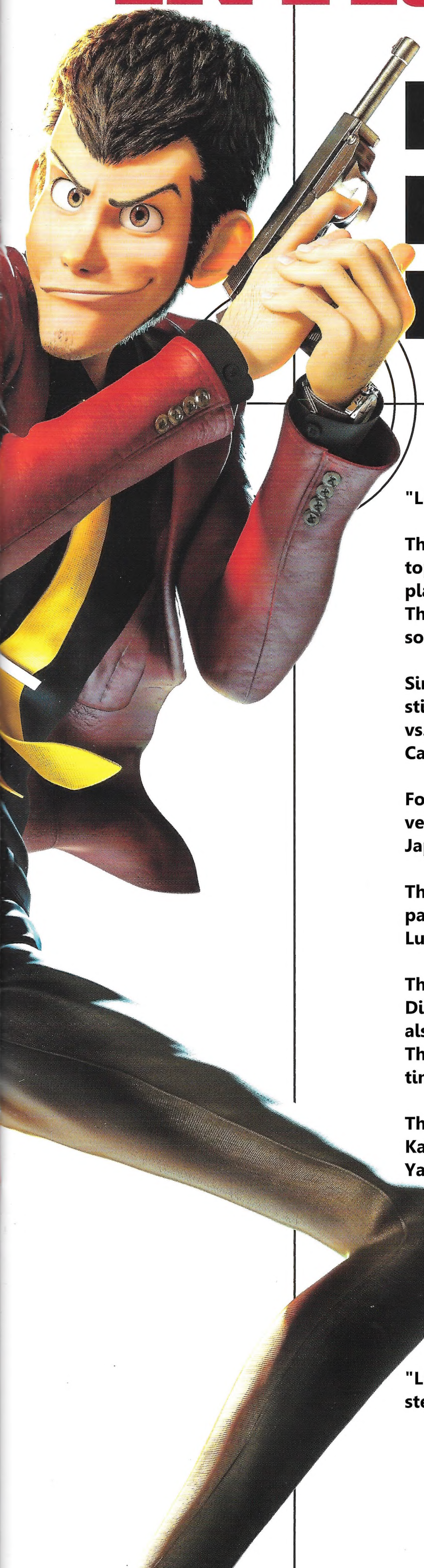
We will continue to show Lupin to the world.

I want to have them go on all kinds of adventures.

July 2017

Monkey Punch

INTRODUCTION



40 years have passed since the timeless masterpiece "Lupin III: The Castle of Cagliostro."

Original author Monkey Punch's long-cherished wish was to create this 3DCG work.

"Lupin the Third" returns to the big screen for the first time in 23 years!!

"Lupin the Third" began serialization in Manga Action in 1967.

The adventures of Lupin and his gang, drawn by Monkey Punch, quickly became a hot topic, and the TV anime "Lupin the Third" (Part 1) began airing in 1971. Lupin's cool, playful and comical appearance in the red jacket of the TV anime "Lupin the Third" (Part 2), which began airing in 1977, captured the hearts of many people, solidifying his popularity.

Since then, the series has continued to produce many timeless masterpieces that are still beloved today, including the first theatrical release in the series, "Lupin III: Lupin vs. the Clone" (1978), and director Hayao Miyazaki's directorial debut, "Lupin III: The Castle of Cagliostro" (1979).

Forty years after the timeless masterpiece "The Castle of Cagliostro," a first theatrical version in 23 years will be produced as a 3DCG animation film by Takashi Yamazaki, Japan's leading VFX artist ("Stand by Me Doraemon," "Dragon Quest: Your Story")!

This project was a long-cherished dream of the original author, Monkey Punch, who passed away in April 2019. Upon seeing the 3DCG character design materials for the Lupin gang, he commented, "It's exciting," and was looking forward to its completion.

The subtitle of this work, "THE FIRST," reflects not only the fact that the Bresson Diary, which appears in the film, is the only treasure that Lupin I failed to steal, but also the fact that this is the commemorative first film in a new era for "Lupin the Third," directed by Takashi Yamazaki and depicted in 3DCG animation for the first time in the series.

The voice cast includes the original cast of "Lupin the Third"! Team Lupin, including Kanichi Kurita, Kiyoshi Kobayashi, Daisuke Namikawa, Miyuki Sawashiro, and Koichi Yamadera, will bring the 3DCG Lupin to life!

Also appearing in the film are some of Japan's most famous actors, including Hirose Suzu as Leticia, a guest character who is interested in archaeology and who helps Lupin solve the mystery of the Bresson Diary; Yoshida Kotaro as Professor Lambert, a researcher at Ahnenerbe, a secret organization that is after the Bresson Diary; and Fujiwara Tatsuya as Geralt, the mysterious man who gives Lambert instructions.

"Lupin the Third," now available in 3DCG in the first winter of the Reiwa era, will steal the hearts of people all over Japan.

STORY

Take on the dreams Arsène, the first Lupin couldn't reach!

40 years after "The Castle of Cagliostro," a new story featuring the new heroine Laetitia and Lupin.

The Bresson Diary is the only treasure that Arsène Lupin failed to steal.

It is said that whoever unravels the mystery will obtain a vast amount of treasure.

Lupin, who is aiming for this legendary target, meets Laetitia, a girl who loves archaeology, and the two decide to work together to solve the mystery.

Standing in the way of the two are Lambert, a researcher from a secret organization that is targeting the Bresson Diary, and Geralt, the mysterious man swho controls the organization...

What is the shocking truth hidden in the Bresson Diary!?

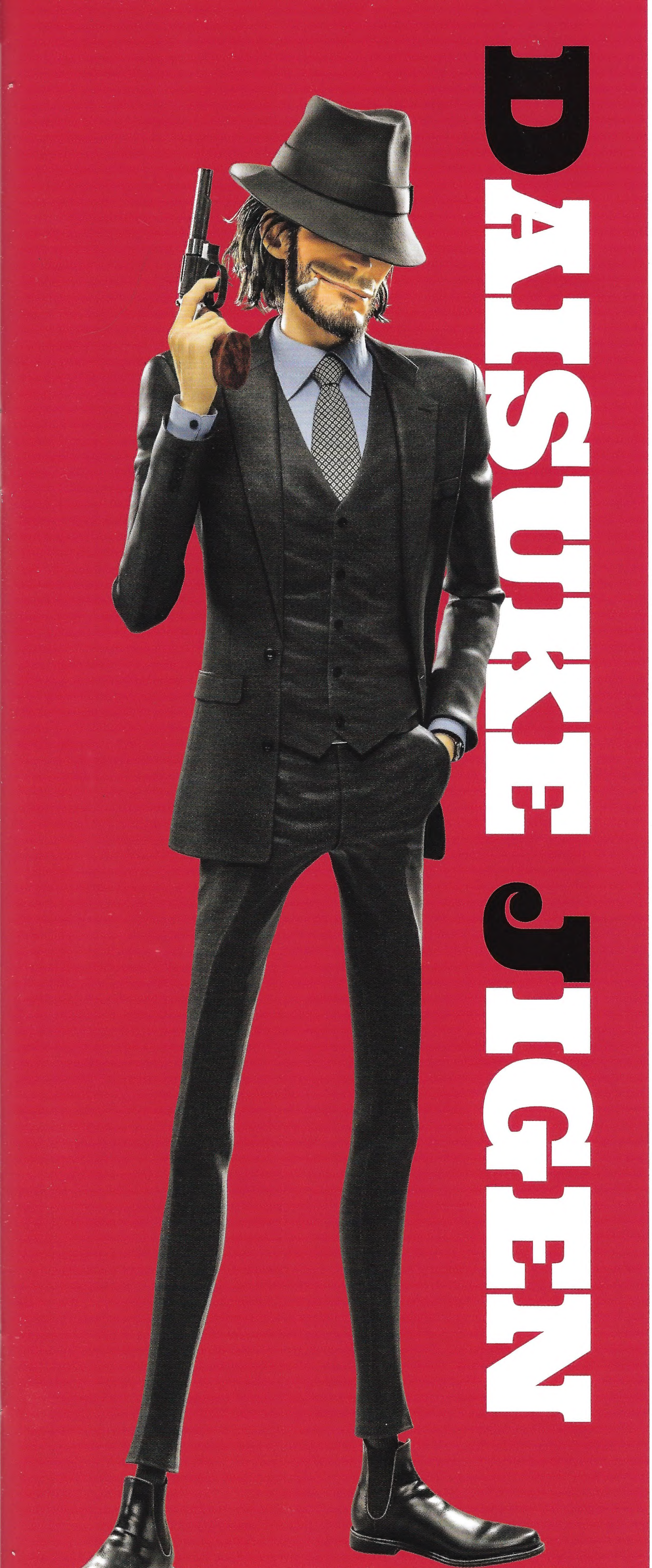
Paris, Mexico, Brazil...

World Mission: A treasure hunt on an unprecedented scale begins!

LUPIN THE THIRD

Lupin the Third

The grandson of the famous Arsène Lupin, he is a world-renowned thief who appears out of nowhere and steals his prey without fail. With his outstanding physical abilities and sharp mind, it is said that there is nothing he cannot steal, but his only weakness is his weakness for beautiful women.



DAISUKE JIGEN

Daisuke Jigen

Lupin's renowned partner. His exceptional gun handling skills are unmatched in the world. He loves alcohol and cigarettes, and always remains cool-headed and aware of the situation, helping the gang out of any tight spot.

GOEMON ISHIKAWA

Goemon Ishikawa

A descendant of a master thief who lives by the way of the sword, he is a master of Iai. There is nothing in this world he cannot cut. He spends his days training with his one and only partner, the Zantetsuken.

FUJIKO MINE

Fujiko Mine

She possesses unparalleled beauty and proportions, as well as a genius mind. She is a femme fatale who is loyal to her own desires and will not hesitate to betray others to achieve her goals.

INSPECTOR ZENIGATA

Inspector Zenigata

An ICPO (Interpol) investigator specializing in Lupin III. He is extremely determined to arrest Lupin, and will rush anywhere in the world if he receives news of Lupin's arrival.

LAETITIA

Laetitia

A girl who pursues the mystery of the Bresson Diary. She loves archaeology, and even Lupin is impressed by her knowledge.

LAMBERT

Lambert

A researcher in a secret organization pursuing the Bresson Diary. He once had a glorious past, having been selected as a founding member of a famous research institute due to his outstanding talent.

GERALD

Gerald

A mysterious man who gives orders to Lambert. A cold-hearted man who will use any means to achieve his goals.

He has a stubborn personality and despises Lambert for not achieving any research results.

MONKEY PUNCH

モンキー・パンチ

This is the long-awaited 3DCG Lupin the Third.

I saw the characters and the story,

It seems like Lupin will be full of new sensations,

Just imagining what kind of work it will be makes me excited.

(October 2018)

HISTORY Lupin Series Timeline

1967 "Lupin III" Begins Serialization in Manga Action

1971 TV ANIME "Lupin III: $1 Money Wars"

1977 TV ANIME "Lupin III: Da Capo of Love ~Fujiko's Unlucky Days~"

1978 MOVIE "Lupin III: Memories of Flame ~Tokyo Crisis~"

1979 MOVIE "Lupin III: Walther P38"

1984 TV ANIME "Lupin III: Twilight Gemini's Secret"

1985 MOVIE "Lupin III: Dead or Alive"

1989 TVSP "Lupin III: Pursue Harimao's Treasure!!"

1990 TVSP "Lupin III: Die! Nostradamus!"

1991 TVSP "Lupin III: Burning Zantetsuken"

1992 TVSP "Lupin III: Orders to Assassinate Lupin"

1993 TVSP "Lupin III: From Russia With Love"

1994 TVSP "Lupin III: Steal Napoleon's Dictionary"

1995 MOVIE "Lupin III: The Mystery of the Hemingway Papers"

TVSP "Lupin III: Bye-bye Liberty Crisis!"

1996 MOVIE "Lupin III: The Golden Legend of Babylon"

TVSP "Lupin III: Part III"

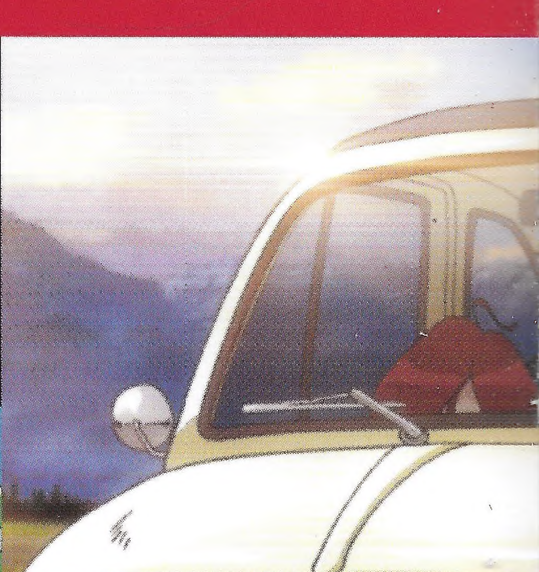
1997 TVSP "Lupin III: Part 2"

1998 TVSP "Lupin III: The Castle of Cagliostro"

1999 TVSP "Lupin III: Part 1"

2000 TVSP "Lupin III: Lupin Vs. the Clones"

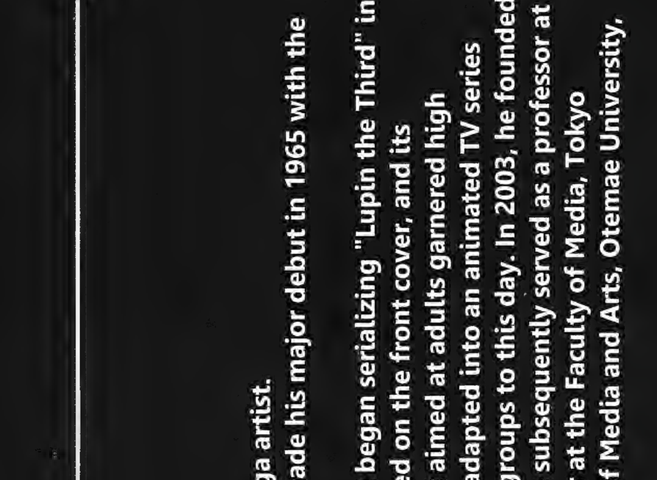
MONKEY PUNCH



ORIGINAL

Monkey Punch

Born in Hamanaka, Akkeshi District, Hokkaido, 1937-2019. Manga artist.
After graduating from Kiritappu High School in Hokkaido, he made his major debut in 1965 with the publication of "Introduction to Playboy" in Manga Story.
In 1966, he changed his pen name to Monkey Punch. In 1967, he began serializing "Lupin the Third" in the inaugural issue of "Manga Action." The first chapter appeared on the front cover, and its innovative American comic-style touch and hard-boiled content aimed at adults garnered high support, especially from young people at the time. After being adapted into an animated TV series and a film, it continues to be popular with a wide range of age groups to this day. In 2003, he founded the Digital Manga Association and became its first chairman. He subsequently served as a professor at the Faculty of Humanities, Otemae University, visiting professor at the Faculty of Media, Tokyo University of Technology, and visiting professor at the Faculty of Media and Arts, Otemae University, where he worked to train the next generation of manga artists.

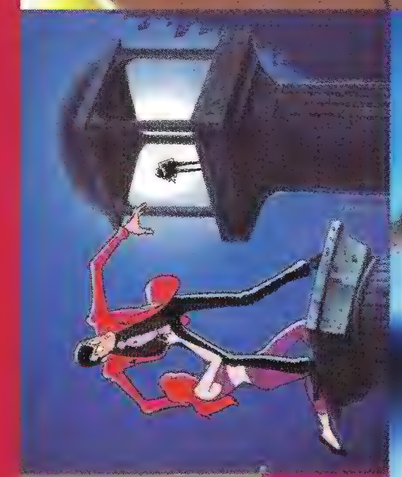


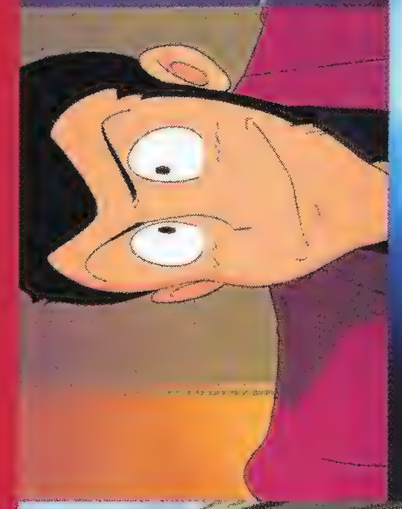
ルパン三世
LUPIN THE THIRD
1967

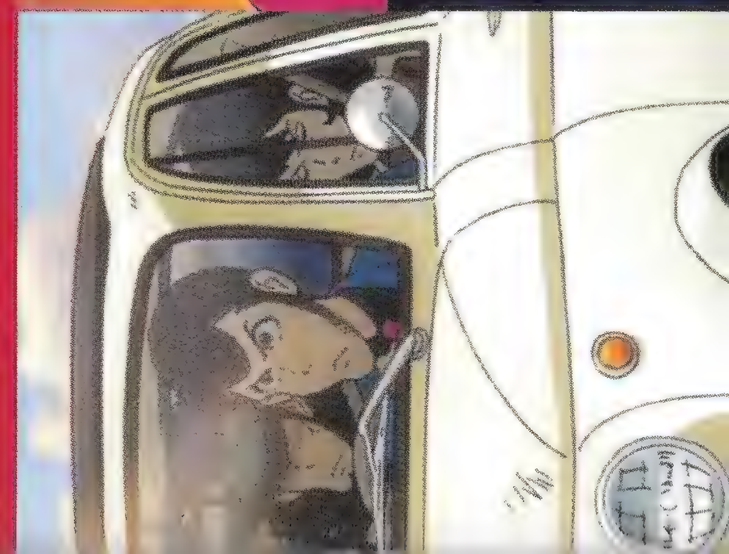
ルパン三世
THE FIRST
2019

2019・12・6 (Fri.) "Lupin III: The First"

	TVSP	"Lupin III: Prison of the Past"
2019	TVSP	"Lupin III: Goodbye Partner"
2018	TV 4Z–5E	"Lupin III: Part 5"
2016	TVSP	"Lupin III: The Italian Game"
2015	TV 4Z–5E	"Lupin III: Part 4"
	5O>–E	"Lupin III vs. Detective Conan: The Movie"
2013	TVSP	"Lupin III: Princess of the Breeze – Hidden City in the Sky"
2012	TVSP	"Lupin III: The Travels of Marco Polo ~Another Page~"
2011	TVSP	"Lupin III: Blood Seal of ~The Eternal Mermaid"
2010	TVSP	"Lupin III: The Last Job"
2009	TVSP	"Lupin III vs. Detective Conan"
2008	TVSP	"Lupin III: Sweet Lost Night ~The Magic Lamp's Nightmare Premonition~"
2007	TVSP	"Lupin III: Elusiveness of the Fog"
2006	TVSP	"Lupin III: Seven Days Rhapsody"
2005	TVSP	"Lupin III: Angel Tactics ~Fragments of Dreams Smell of Murder"
2004	TVSP	"Lupin III: Stolen Lupin ~The Copycat is a Midsummer Butterfly~"
2003	TVSP	"Lupin III: Treasure Return Mission!!"
2002	TVSP	"Lupin III: Episode: 0 First Contact"
2001	TVSP	"Lupin III: Alcatraz Connection"







INTERVIEW WITH

TAKASHI YAMAZAKI

山崎 貴監督インタビュー

Director and Screenwriter: Takashi Yamazaki
Born June 12, 1964 in Nagano Prefecture. He made his film directorial debut in 2000 with "Juvenile." He is a leading figure in visual expression and VFX, making full use of advanced CG visuals. His 2005 film "Always: Sunset on Third Street" won 12 awards at the 29th Japan Academy Awards and was a huge hit, later being made into a series. He has since worked on many major and popular films, including "Space Battleship Yamato" (2010), "Stand By Me Doraemon" (2014, co-directed with Yagi Ryuichi), and "Destiny: The Tale of Kamakura" (2017), of which "Eternal Zero" (2013) was a mega-hit, ranking No. 1 in the Japanese box office for 2014.
"Lupin the Third: The First" will be his 17th film as director.

Filmography

"Juvenile" (00)
"Returner" (02)
"Always: Sunset on Third Street" (05)
"Always: Sunset on Third Street 2" (07)
"Ballad: A Song of Love Without a Name" (09)
"Space Battleship Yamato" (10)
"Friends: Naki on Monster Island" (11) *Co-directed with Ryuichi Yagi
"Always: Sunset on Third Street '64" (12)
"The Eternal Zero" (13)
"Stand By Me Doraemon" (14) *Co-directed with Ryuichi Yagi
"Parasyte" (14)
"Parasyte: The Final Chapter" (15)
The Man They Called Pirate (16)
"Destiny: The Tale of Kamakura" (17)
"Archimedes' War" (19)
"Dragon Quest: Your Story" (19) *General Director

---I heard you've loved "Lupin the Third" since you were a child?

When I went to visit my relatives in Yokohama, I saw Lupin for the first time. I was so shocked when I saw the clones that I thought, "What a mature animation! It's so urban!" My impression of the city and Lupin became one, and for me, Lupin became a symbol of urbanity. The trailer for "Lupin III: Lupin vs. the Clones" (1978) had a fantastic, festive feel, and I remember being so excited that Lupin was finally coming to the cinema, that I went to see it at my local theater in Nagano. After that, Hayao Miyazaki's works, such as "Lupin III: The Castle of Cagliostro" (1979) and the TV series "The Wings of Death: Albatross" and "Farewell, My Dear Lupin," left a particularly strong impression on me.

---How did you come to be involved in this project as director and screenwriter?

At first, I was involved in the project by consulting with them about it, but then they asked me if I wanted to try directing. I myself belong to Shirogumi, so I thought it might be quite difficult, but I love Lupin, and the chance to work on him is rare. I said, "I'd like to do it," and they gave it a go. For the past few years, I've been going to Marza Animation Planet (the main animation production company for this project) once a week, meeting with all the teams in a row - the art team, the animation team, the asset team - and then going home exhausted (laughs).

---What image did you have in mind when writing the script?

In Japanese live-action films, it's difficult to create a story that spans the globe, but with a CG film, it's possible, and I wanted to try it. I wanted to set the story somewhere foreign, rather than a fictional location, and depict globetrotting exploits like in the 007 series. I also wanted to preserve the satisfying conventions that are unique to Lupin III, like Lupin's mastery of disguises and Zenigata's willingness to chase him wherever he goes.

---What kind of image did you have for the character of Laetitia?

I wanted to make her someone whose eyes light up when she talks about the things she loves. When she talks about archaeology, her eyes sparkle, and you can tell she really loves it. But those feelings are suppressed, and I wanted to make it a story where Lupin frees them. Actually, in the first draft, Laetitia was much stronger. She could even do martial arts (laughs).

---It seems like the story was well-thought-out, with 12 drafts of the script and three story reels created.

Marza is a company that uses Hollywood-style production methods, and that was one of the reasons why I wanted to join. Rather than starting with a script, writing storyboards, and then creating CG, they create a detailed story reel that includes the voices of voice actors, and then repeat the process of showing it to various people. So, the script also incorporates the opinions of many people. My impression is that it was made in a format that was close to a consensus system.

--- Hirose Suzu, Yoshida Kotaro, and Fujiwara Tatsuya are participating as guest voice actors. Please tell us the reason for casting these guest voice actors.

Hirose Suzu has a great voice. I think her voice is the main thing that supports her charm. When it comes to directing, and this is something that many people have said, I was amazed at how smart she is. No matter how many times I say "I want this to be like this," she just says "yes" without writing anything into the script, and then she does it all. Tatsuya Fujiwara and Kotaro Yoshida have big, Shakespearean acting skills as Gerald and Lambert, so I really asked them to do it. I feel that stage-like acting is just right for a CG movie. I feel that something as stripped down as regular acting would be a bit lacking.

---I heard that legendary animators who have been involved with "Lupin the Third" since its early days are also participating in this work?

Although it's not many, legendary animators participated in some scenes. It was fun to see the resulting images that were so representative of Lupin. As a Lupin fan, it was an incredible experience to be able to work with these animators and the original Lupin voice actor.

---"Diff" is also performed by Ohno Yuji.

That made me happy too! I'm from the Kadokawa film generation, so I really love the music that Ohno composed for films like "The Inugami Family" (1976), "Proof of the Man" (1977), and "Proof of the Wild" (1978). Of course, I also really love the music for "Lupin the Third," and it's ingrained in my memory, so it's like a dream to be able to work with Ohno on "Lupin." I especially love "Treasure of Fire," the theme song for "The Castle of Cagliostro," and I made a crazy request to Ohno to "surpass 'Treasure of Fire,'" and he wrote the ending theme for this film. I'm glad that he composed such a great song.

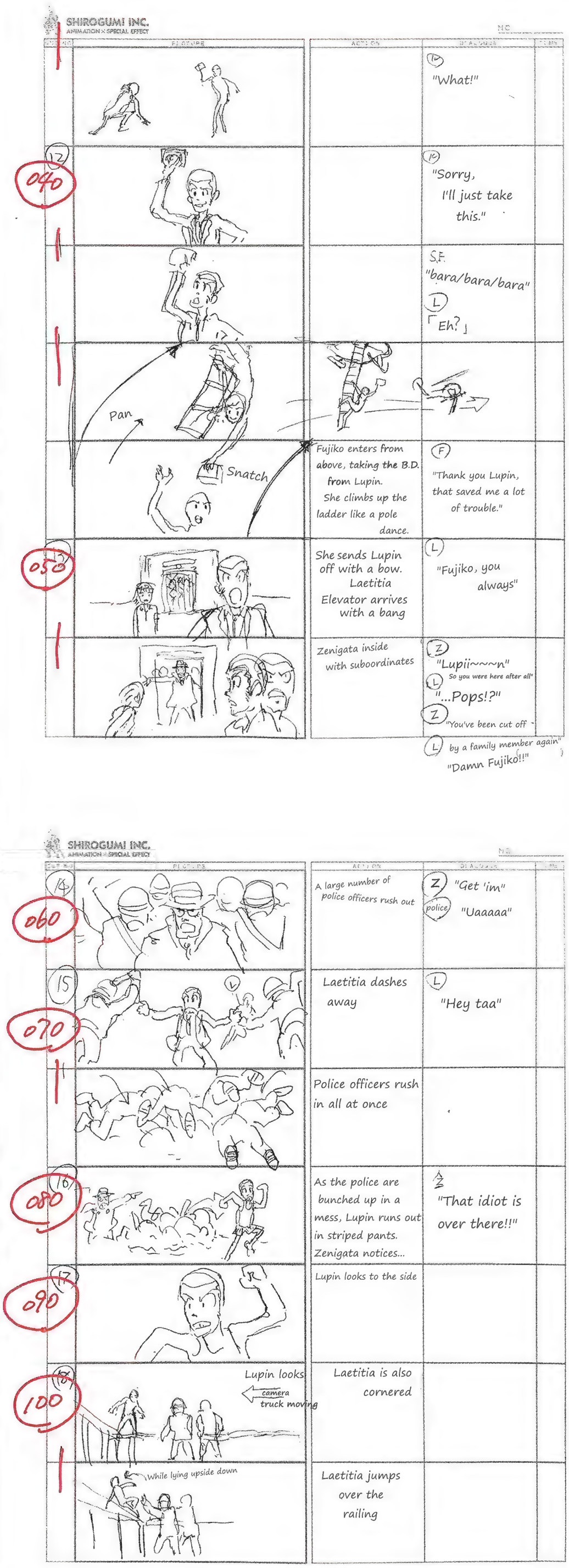
---What was your interaction with Monkey Punch Sensei?

I haven't had the chance to meet him yet. It's a shame, as I was hoping to meet him when he saw the finished film. He looked at the characters and read the story at key points, and he always sent me messages like "I look forward to it" and "I'm looking forward to it," which allowed me to create with great freedom. I'm truly honored to be able to join the ranks of "Lupin the Third," a series that has produced many masterpieces, in the new format of 3DCG.

---Please give us a final message.

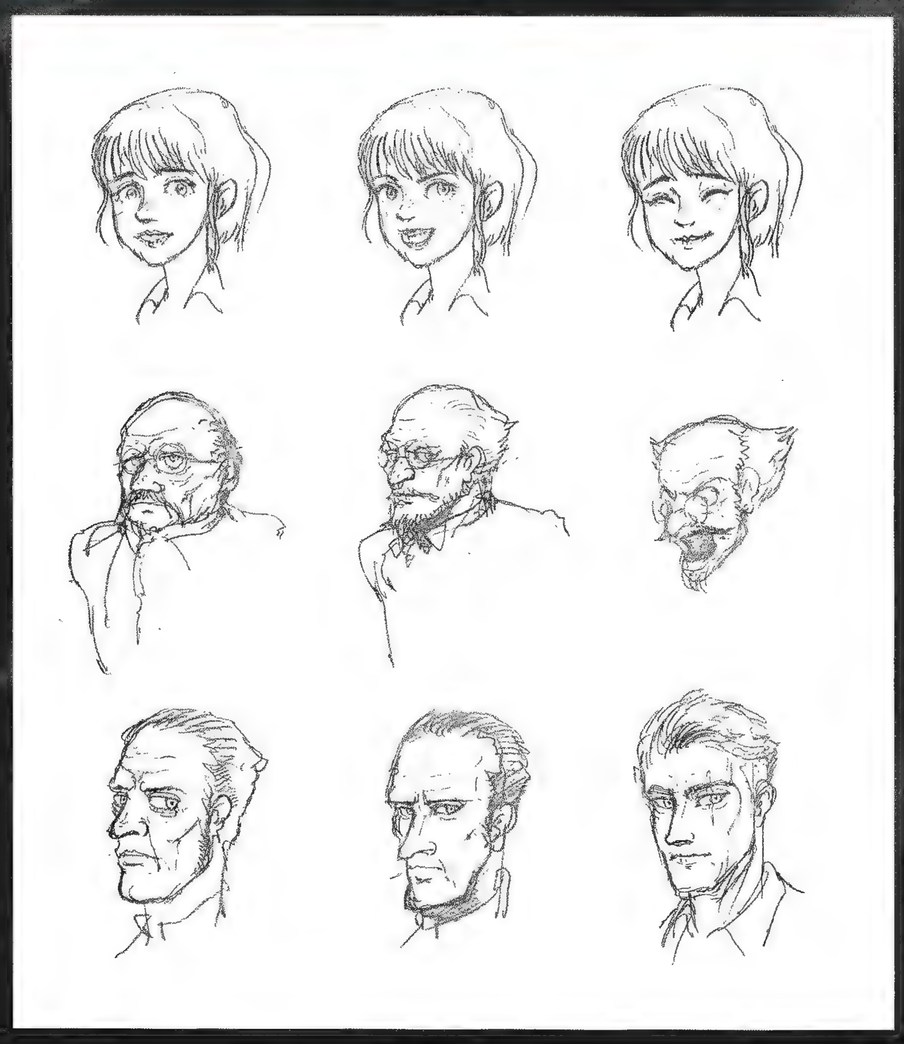
I've tried my best to pack in all the coolness and cuteness of the Lupin family and make it as close as possible to the Lupin that lives in everyone's hearts, so I hope you enjoy it purely.

Rough Storyboard by Director Yamazaki



By Director Yamazaki

Rough sketches of Laetitia, Lambert and Geralt



PRODUCTION NOTES

The Background of the "Lupin the Third: The First" Project

Monkey Punch, who has been using computers to draw manga in a digital environment since early on and served as the first president of the Digital Manga Association, had long been hoping to see a 3D CG version of Lupin the Third. In an interview at the time of the release of Lupin the Third vs. Detective Conan: The Movie (2013), he jokingly said, "Next time, I want to see it in 3D (laughs)."

To make the teacher's dream come true, planning for this work began in the summer of 2015. First, TMS Entertainment, which plans, produces, and sells animations such as "Lupin the Third," and Marza Animation Planet, which plans, produces, and sells CG feature-length animations, jointly developed the plot. The concept was "something that can be enjoyed by people of all ages, from children to adults. A Lupin that can be enjoyed not only in Japan but also overseas."

Four plots were developed in parallel, and as the direction gradually became clear, director Takashi Yamazaki, who has worked on numerous entertainment blockbusters, was approached about joining the project. Director Yamazaki, a fan of "Lupin the Third," decided to participate despite being affiliated with Shirogumi, a company that produces VFX, animation, and live-action films, and he also agreed to write the script.

Story Reel Production

Director Yamazaki joined the project in the fall of 2015, and from the beginning of the following year, they spent about a year refining the script to 12 drafts. Based on that, the director drew a rough storyboard, which the storyboard team fleshed out, resulting in a 90-minute story reel (a single video made by piecing together storyboards). This was shown to stakeholders and the general public to hear their opinions and refine the story; this is a common process in Hollywood-produced 3D CG films, but this was the first time it had been attempted in a Japanese feature film. The first story reel was completed around June 2017.

Since voice is an important element in creating a memorable character in "Lupin the Third," it was decided that having real voices would be beneficial for visualizing the final image. Therefore, at this stage, the main characters were already voiced by the regular voice actors of the "Lupin the Third" series. Therefore, the first pre-scoring (pre-recording of dialogue) took place in May 2017, about one month before the story reel was completed. While the voice actors usually watch the finished animated footage and match their lines to the lip movements, this time, they spoke their lines without being bound by the visuals, and the animation was created to match their voices—a first for the "Lupin the Third" series. While some of the voice actors were initially hesitant, Kanichi Kurita, who played Lupin, was apparently enthusiastic, ad-libbed a series of puns. Incidentally, some of these ad-libs were later used in the film. The story reel was screened to around 100 people involved in the film and members of the public. While this tends to be the case with any film, the first screening also received a lot of harsh feedback. The production team took seriously the numerous comments, which were densely written across around 100 pages, and made a considerable number of rewrites in a short period of time. The second story reel was completed in September 2017, and just like the first, the process continued: screening with people involved and members of the public, feedback, compilation and selection of opinions, and reflection in the story reel. The third story reel was completed in November of the same year. Through this process, the story finally solidified into its current form.

Around this time, a color script was also created to guide the color scheme and lighting design for each scene. The color transitions and balance throughout the film were considered, with the goal of using color to make the story easier to understand and to keep the audience engaged. At the director's request, the basic color palette was inspired by French comics, known as "bandes dessinées."

3DCG Character Creation

Right after the project got underway in September 2015, the 3D Lupin character design began in parallel with the scriptwriting. Just as the portrayal of Lupin changes between the TV special and the TV series, many different directions were considered this time as well.

First, several character designers/concept artists were commissioned to prepare around 30 2D character designs for Lupin III. A popularity vote was held among those involved, and the candidates were narrowed down to three. These were further refined, and the current character design was ultimately selected. Once the design for Lupin III was solidified, the designs for Daisuke Jigen, Goemon Ishikawa, and Inspector Zenigata were decided on relatively easily, continuing the same style. However, the character design for Fujiko Mine proved more difficult. Fujiko has a different image, with a sexy, slanted eye in the TV special and a cute, droopy eyed look in the TV series. Preferences differed among the staff. After much discussion about which direction to go in, whether to make the figure slimmer or more voluptuous, and so on, the current character design was arrived at.

Creating 3D models from 2D character designs was also a very difficult task, as even the slightest subtle difference could cause the character to lose its "Lupin-ness." For the main characters, two CG character modelers used Zbrush (software that allows you to create 3D models like clay) based on the 2D character designs to create digital maquettes (models) based on their own interpretations. The resulting models were so different that it was hard to believe they were created from the same character design. The model they chose was one that would allow for a richer range of facial expressions for CG animation. Great care was taken to express small details such as sideburns and facial features, and the 3D models for each character were finally completed.

For the character designs of Laetitia, Lambert, and Gerald, who will be appearing in this film, Director Yamazaki first drew rough sketches and expanded on them. Lambert's design was almost entirely in 3D, but Gerald proved to be the most difficult to create. In the end, the character's tentative appearance in the story reel was well-received, so it was decided to incorporate and develop it further.

One of the attractions of 3D characters is the richness of texture. When it comes to costumes, the glossy texture of Lupin III's leather jacket is an expression that is only possible in 3D. There were over 10 different designs for Fujiko's costume, and Director Yamazaki said, "It was like trying on a luxurious costume." However, due to budgetary constraints, only a few of these could be used for CG. Fujiko's carefully selected fashion is also noteworthy.

Background And Prop Production

While the story reel was being produced, the art section was also progressing. Based on the script, the art director first prepared reference photos for each setting and confirmed the direction with the director. After that, design began. The film is set in the 1960s, with the story primarily set in France. To ensure historical accuracy, we obtained every photo book we could find of France from that time and conducted thorough research. For example, in the car chase scene on the highway, which is one of the highlights at the beginning of the film, we searched through a huge amount of material to find photos of what the highway looked like at the time and used them to depict a road without a center line to better convey the feel of the period. Several French animation staff were also involved in this project, and we received their advice on whether there were any inconsistencies in the depiction of France in this film.

The art team also designed the main props. Essential Lupin III props, such as Jigen's pistol and Goemon's sword, were created with reference to the vast amount of historical data on the animated Lupin III held by TMS Entertainment. The Bresson Diary was embodied based on the director's vision of a "high-end mechanical Swiss watch." The medallion's complex puzzle was apparently devised using clay. Furthermore, the ancient Akkadian script that Leticia deciphers was overseen by an expert, adding to the film's persuasive power.

Just like with characters, once the design of the stage and props has been decided to a certain extent, the work of converting them into 3D begins. The layout team decides on the camera work and staging in the digital environment. Material data called assets are created for characters, backgrounds, props, etc., and the system is set up so that animation can begin.

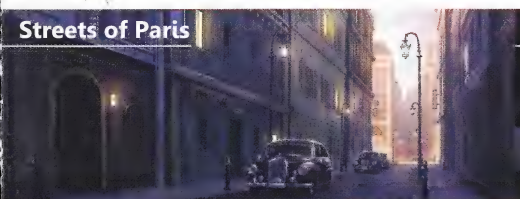
Handmade Animation~Completed

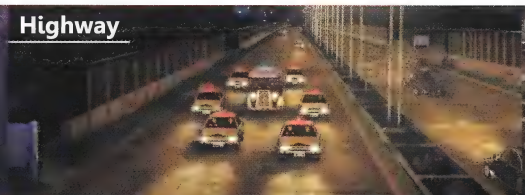
The animation work to breathe life into each character began in November 2017. While the most efficient and common method for character movements is to film human movements using motion capture and then apply that data to CG characters, it was determined that it would be difficult to express Lupin's anime-style movements that way. Even though it took more time, the decision was made to use the manual animation method, in which the staff manually added the character's movements, expressions, and detailed gestures to match the voice actor's performance. However, since the expressions change subtly depending on the animator in charge, it was difficult to unify them. Rather than mobilizing a large number of staff to create the work all at once, the initial stages were to proceed steadily with a small, elite staff in order to maintain quality.

When they put out a call for designers and artists, more than 20 production staff from 17 countries participated, as it was a project for "Lupin the Third," which has fans all over the world, and directed by one of Japan's leading directors, Takashi Yamazaki. Working together with several Japanese animators, the workplace was filled with the language of each country, creating a global atmosphere. Differences in not only language but also culture led to lively communication, which also led to improved quality.

During the animation process, meticulous simulations of hair and clothing were performed, and lighting was carefully executed to fully capture Lupin's unique style. Character expressions and mob scenes (e.g., Zenigata and the police swarming around Lupin III) were also created with reference to materials at TMS Entertainment, with the aim of capturing the essence of traditional Lupin in 3D. Additionally, legendary animators who have been drawing Lupin since the early days of the series collaborated on this project. They created scenes such as the opening scene in the museum where Lupin escapes to the ceiling, the spray-on smoke screen scene, and the eclipse effect. The film's music was composed by Yuji Ohno, who has composed the music for almost all of the "Lupin III" series. While previous "Lupin III" music has been strongly associated with jazz, this time an orchestra was used to create a new "Lupin III" soundtrack.

Concept art of each scene by the art team

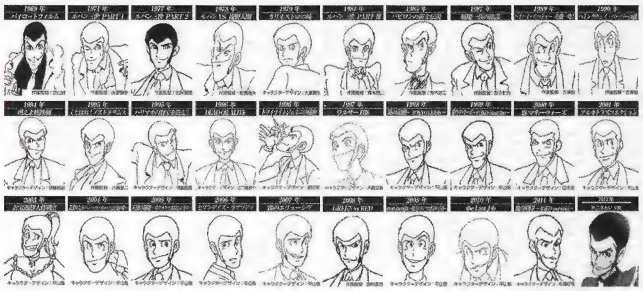




The Process of Creating a 3D Lupin Character Design

The image was confirmed based on Lupin's previous designs (1), and a competition was held to ask several artists to create a character concept (2). After discussion, three candidates were narrowed down (3), and detailed designs were added (4), and Lupin B was selected. While brushing up on details such as texture, a maquette was modeled and rotated 360 degrees to verify that it looked 3D (5). The model was then made in a form that was easy to move, and the texture was further refined (6). Tests were then conducted on facial expressions, body movements, clothing, and hair (7, 8), and the 3D Lupin character was completed.

1.



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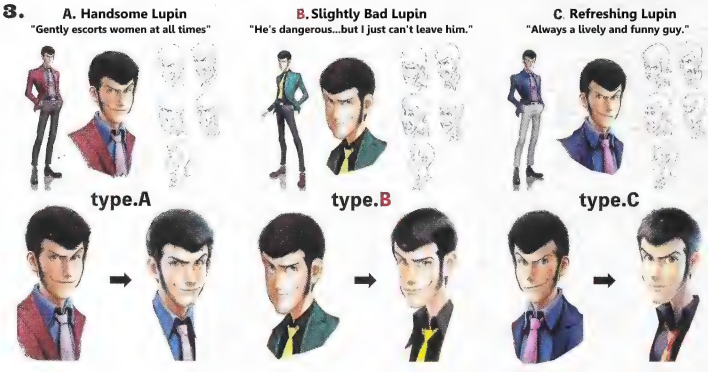

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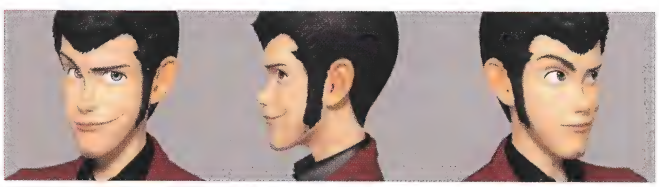


6.

7.

8.

Initial Design of Each Character

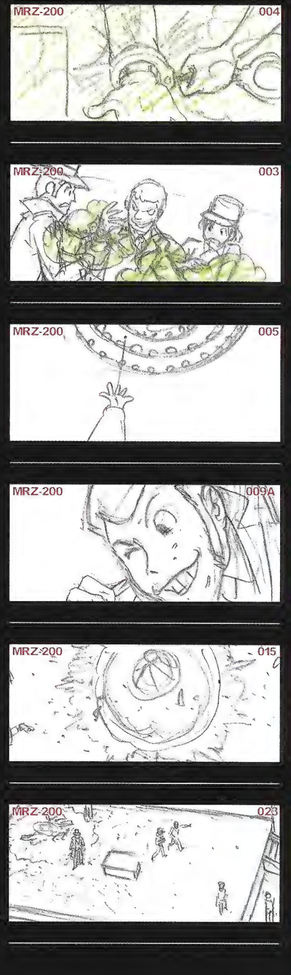
Based on this design, just like Lupin, a maquette was modeled, and after repeated verification, the texture, facial expressions, and movements were refined to create the 3D character.

※We Recommend You Open This Door After Watching The Movie.

At The Museum Lupin's Escape Scene

This sequence was commissioned to storyboard an animator, Nobuo Tomizawa (Telecom Animation Film), who first worked on Lupin III: The Castle of Cagliostro as a key animator and has continued to work on key animation, storyboards, and direction for the Lupin III series for many years. We asked him to create the "usual Lupin," leaving the detailed direction up to him, and he created a storyboard (1). Based on that, we positioned the characters in 3D space and decided on the camerawork and composition (layout work) (2). Animation was then created based on the layout. Fine-tuning the length and camerawork to improve movement (3). Based on that animation, we simulated the character's clothing and hair, created effects such as smoke, and checked for data errors (4). Detailed color, contrast, and lighting designs were made, and lighting and compositing were completed (5).

1. An Excerpt From The Video Storyboard By Tomizawa



2.

3.

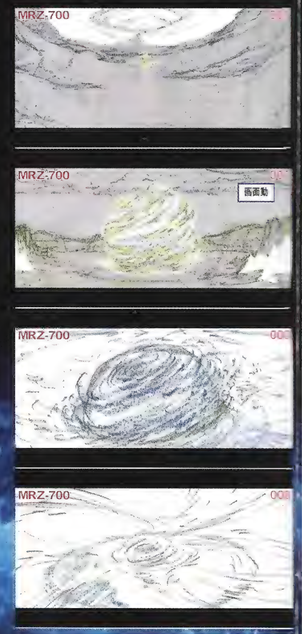
4.

5.

Eclipse Expression

We conveyed our image of the effects to animator Kazuhide Tomonaga (Telecom Animation Film), who has worked on key animation for numerous classic anime titles such as "Devilman," "Mazinger Z," "Space Battleship Yamato," and "Galaxy Express 999," as well as key animation for the car chase scene in "Lupin the Third: The Castle of Cagliostro" and the "Lupin the Third" series, and has also served as general director, and asked him to create a storyboard (1). (2) is the initial effects created based on that. After taking into consideration the budget and schedule and finalizing the composition, we proceeded with full-scale effects production. (3) is the completed effects. (4) is the finished video after lighting and compositing.

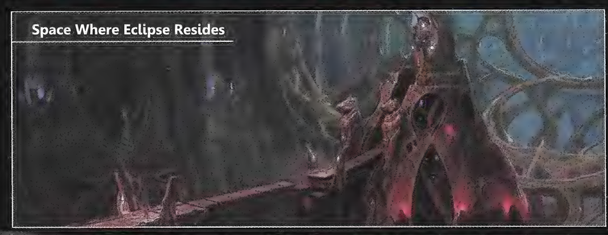
1. An Excerpt From The Video Storyboard By Tomonaga

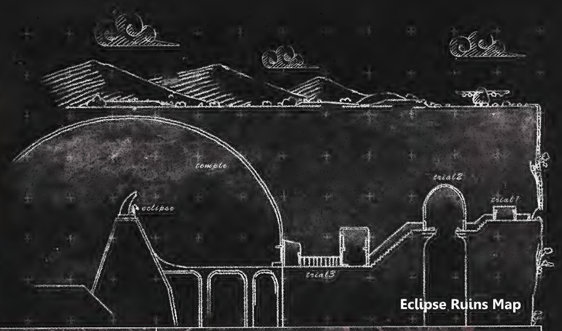


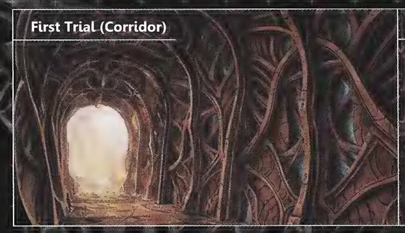
Color Script

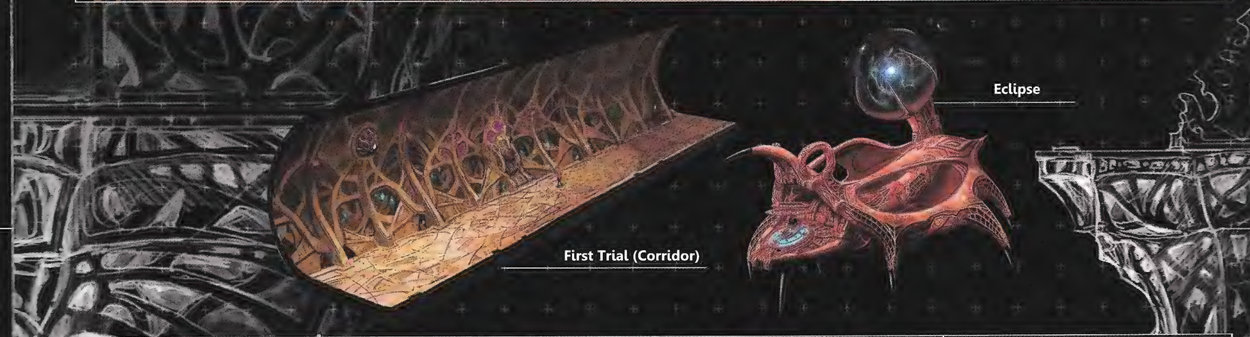
This determines the color image of the entire film. After several rounds of discussion, the final color script is completed. Based on this, color keys are created for each sequence. A color key is a selection of a representative shot from each sequence, depicting a detailed image of color, contrast, lighting, etc. It is called a master shot when producing CG, and serves as the reference shot when lighting and compositing that sequence.

Eclipse Ruins Image Board





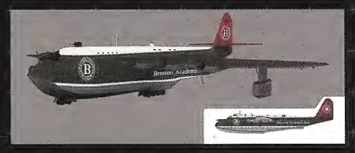




Airship That Transforms With Eclipse

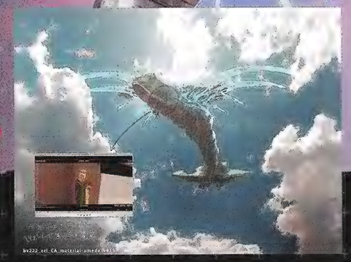
Rough Design By Director Takahashi Yamazaki

Details By Art Director Toshiya Umeda

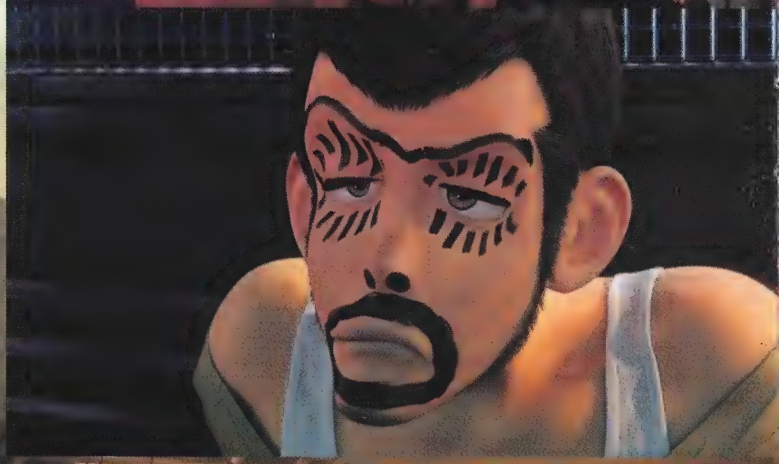
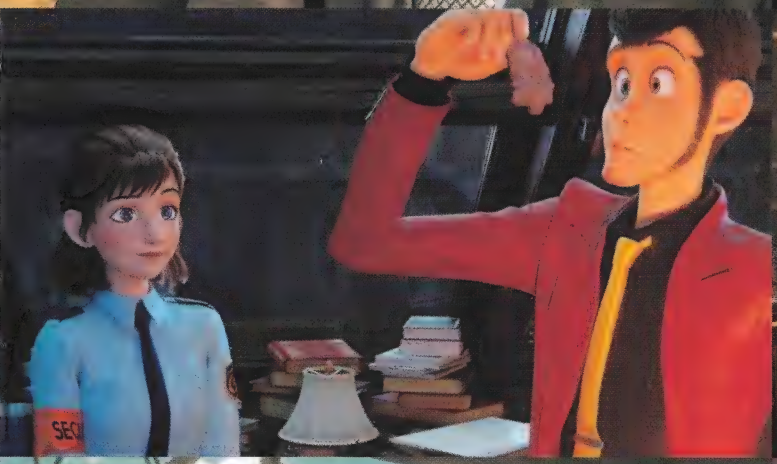


Airship Before Transformation

Airship After Transformation



Completed Picture

Kanichi Kurita as Lupin the Third

This is Lupin! The classic Lupin that everyone knows is back on the big screen. Jigen, Goemon, Fujiko, “Pops” Zenigata, and... Lupin. Just seeing the usual cast members appear and hearing Lupin's theme song play is enough to get your heart pumping. And then there's the 3DCG footage! Every single hair is so detailed that you can't see it all in one viewing, and you'll want to watch it again to see all the different scenes. With Monkey Sensei's passion in mind, please enjoy this 3DCG "Lupin the Third" with the regular cast members and some amazing guests.

PROFILE Born March 3, 1958. Originally from Tokyo. Debuted in 1983 on the Japan Impersonation Awards (CX). Became one of the Four Heavenly Kings of Impersonation and a central figure in the impersonation boom. Since then, he has continued to be active on television, stage, variety shows, and more. He was the third voice actor to provide the voice of Don Gabacho in the TV drama "Hyokkori Hyoutanjima," and also participated as a narrator in the TV drama "Inspector Zenigata" (17/-NTV/WOWOW). He has been the voice actor for Lupin III since the 1995 film "Lupin III: Die! Nostradamus!"

Kiyoshi Kobayashi as Daisuke Jigen

The most enjoyable and eye-catching aspect of this work is undoubtedly the CG. Especially the characters. I'm curious about the mouths when we speak. For us voice actors, it's the biggest concern. The animation begins with filming our mouths when we record. The drawings are based on that. It's a lot of work. I'm amazed at how realistic the movements are. The characters feel so close to me, and the sound is also amazing. I'm overwhelmed by the epic story. I couldn't help but shout out loud after watching it. Wow, what an epic story!

PROFILE Born January 11th. Originally from Tokyo. Major appearances include "Humanoid Monster Bem" (1968/CX) in which he played the role of Bem, "Star of the Giants" (1969/YTV *as Armstrong Ozuma), "Crayon Shin-chan: Storm Called! Kasukabe Boys of the Evening Sun" (2004 *as Justice Love), and "Basilisk: The Koga Ninja Scrolls" (2005/Independent UHF station *as Koga Danjo). He has been dubbing foreign films for many years, including James Coburn and Lee Marvin. He has also done a lot of narration work. He has appeared in the "Lupin the Third" series since the pilot episode, produced in 1969.

Miyuki Sawashiro as Fujiko Mine

I've known Lupin for a long time. He's been working hard for a while now. And yet, after watching this film, I felt as if I was meeting Lupin for the first time, a strange feeling. I hope you will take this opportunity to see them in the theater, endlessly free and active amidst the latest technology, and to see another wonderful heroine jump into the history of Lupin III! It's truly thanks to your support that I was able to be given such a luxurious opportunity... once again, I would like to thank all the fans. And to the art staff who worked on countless small tasks until the film was completed, I would like to give a huge round of applause...!

PROFILE Born June 2nd. Originally from Tokyo. Recent film appearances include "Evangelion: 3.0 You Can (Not) Redo" (2012, as Sakura Suzuhara), "Ghost in the Shell: Border: 2 Ghost Whispers" (2013, as Logicoma), and the "Pets" series (2016, 2019, as Gidget), among many others. Since 2016, she has been the narrator for "Hodo Station" (EX). Since 2018, she has played the role of Kitaro in the sixth series of "GeGeGe no Kitaro" (CX). She has played the role of Fujiko Mine since the 2011 TV special "Lupin the Third: The Blood Seal ~Eternal Mermaid~" (NTV).

Daisuke Namikawa as Goemon Ishikawa

Honestly, I think it's amazing how amazing it turned out. The comical movements of the characters, the scenery, the car chases, and more... there's no end to the list. Personally, I was impressed by how much more appealing Jigen has become. The story is grand and historical, but that doesn't mean it's sloppy, and the usual stylishness is well-portrayed. This time, it's a team battle. Goemon doesn't say much, but there are scenes where his emotions fluctuate intensely. It's a drama that keeps you on the edge of your seat until the very end. The visuals are so beautiful you'll want to watch it again and again. Please enjoy it.

PROFILE Born April 2, 1976. Originally from Tokyo. Active as a voice actor since his childhood, he has played a variety of roles in everything from anime to dubbing foreign films. In the “Star Wars” series, he voiced the role of Anakin Skywalker. His major appearances include “Mobile Suit Gundam UC” (2010, as Riddhe Marcenas), “The Case Files of Lord El-Melloi II: Rail Zeppelin Grace Note” (2019/TOKYO MX, as Lord El-Melloi II), and many others. He has played the role of Goemon Ishikawa since the 2011 TV special “Lupin the Third: The Blood Seal ~Eternal Mermaid~” (NTV).

Koichi Yamadera as Inspector Zenigata

When I heard that "Lupin the Third" would be released in theaters in 3D CG, I was so excited, especially since it's directed by my favorite director, Takashi Yamazaki! This time, the story is on a grand scale, and Lupin, the regular cast, and guest characters all have their moments to shine. When I saw the actual CG footage, I was blown away by the first cut and thought, "This is amazing!" As you can see from the main visual of Lupin wearing a hat and holding a cane, each character is incredibly cool and charming! What's more, they move around smoothly and at high speed, which is truly impressive! Zenigata, and of course the police force, all do a great job. It's sure to draw everyone who watches into the realistic world of Lupin! This is a groundbreaking Lupin movie that everyone around the world should see!

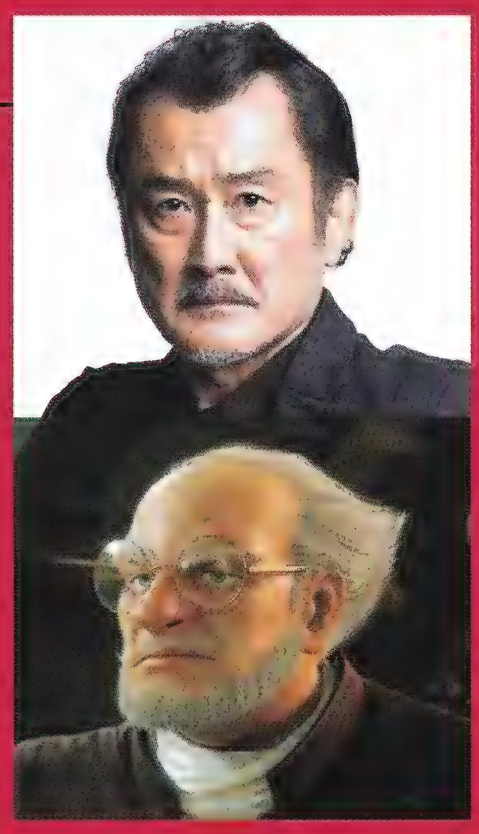
PROFILE Born June 17, 1961, in Miyagi Prefecture. In addition to being a voice actor, narrator, and radio DJ, he is also active as an actor in films, TV dramas, and stage productions. He has played many popular characters, including Kaji Ryoji in "Neon Genesis Evangelion," Cheese in "Soreike! Anpanman," and Togusa in "Ghost in the Shell." He has also appeared in director Takashi Yamazaki's films "Friends: Naki on Monster Island" (2011) and "Dragon Quest: Your Story" (2019). He has played the role of Inspector Zenigata since the 2011 TV special "Lupin the Third: The Blood Seal ~Eternal Mermaid~" (NTV).

Suzu Hirose as Laetitia

When I first heard about the role, I was a little scared that I might ruin the film. Two years ago, during pre-recording, I recorded alongside Kurita-san, who played Lupin, and he led the conversation through his character. The 3DCG animation made it feel so real, and the Lupin gang seemed so close to me. Each character was distinct, and I wanted to meet them in real life. Lupin even put Laetitia's worries into words, and he was so cool I wanted to marry him (laughs). Of course, the Lupin gang are master thieves, but I was also moved by the strength of the connections and bonds between the people. There are plenty of funny scenes, but then there are some heavy, unpredictable ones, and it's a film that betrays you in a good way.

PROFILE Born June 19, 1998. Originally from Shizuoka Prefecture. Her first starring role was in the TV drama "School Kaidan" (NTV) broadcast in 2015. She won numerous film newcomer awards for her role in the film "Our Little Sister," released in the same year. Her notable film appearances include the "Chihayafuru" trilogy (2016, 2018), "Your Lie in April" (2016), "Rage" (2016), "Cheer☆Dance: The True Story of How High School Girls Conquered the United States with Cheerleading" (2017), "The Third Murder" (2017), "Teacher!... Can I Fall in Love with You?" (2017), "Laplace's Witch" (2018), "Sunny: Our Hearts Beat Together" (2018), "The Last Letter" and "One Day I'll Die" (scheduled for release in 2020).

Koutaro Yoshida as Lambert



When I was in junior high school, it was featured in an adult comic magazine, and Fujiko was quite sexy, so I was quite excited about my Lupin experience. I never dreamed that I would be providing a voice role in such an immortal and popular anime, so I'm extremely honored, but at the same time, nervous that I might disappoint the fans. I've done everything I could among such renowned co-stars, so I hope you'll be generous in your viewing. It was also very refreshing and fun to work with Fujiwara Tatsuya, with whom I've often appeared on stage, in an anime. I hope you enjoy it!

PROFILE Born January 14, 1959 in Tokyo. In 1997, he founded the theater company AUN and began directing. In 2013, he attracted attention with his performance in "Hanzawa Naoki" (TBS). He has appeared in many productions directed by Yukio Ninagawa on stage, and in 2016 he became the second artistic director of the "Saitama Shakespeare Series." Recent notable appearances include "Shinjuku Swan II" (2017), "The Emperor's Club" (2017), "I'm Quitting My Job Now" (2017), "The Third Murder" (2017), "The Woman Who Loves Lies" (2018), "OVER DRIVE" (2018), "Ossan's Love the Movie: Love or Dead" (2019), and "Kaiji: The Final Game" (scheduled for release in 2020).

Tatsuya Fujiwara as Gerard

I was truly happy to have the opportunity to participate as a guest voice actor in the latest film of the nationally renowned "Lupin the Third." I've been watching the series since I was a child, so at first I was a little worried about whether my voice would match the world of "Lupin," but I enjoyed the experience to the fullest. The appeal of this film is undoubtedly the high-quality 3DCG created by Director Takashi Yamazaki. I'm amazed at how far Japanese animation has come! Even during the recording, I was excited to see what kind of work would be created. I'm truly honored to have been able to participate at such a precious time, when "Lupin the Third," a series that has built so much history, is building a new, never-before-seen chapter in animation history.

PROFILE Born May 15, 1982. Originally from Saitama Prefecture. In 1997, he made his debut as the lead in the stage play "Mitsutokumaru" directed by Yukio Ninagawa. He won numerous newcomer awards for his role in the film "Battle Royale" (2000). His major film appearances include the "Death Note" series (2006, 2016), "Incite Mill: 7 Days of Death Game" (2010), "The Man from Nowhere" (2013), "Rurouni Kenshin: Kyoto Inferno - The Legend Ends" (2014), "Erased" (2016), "Confessions: I Am the Murderer" (2017), "Diner" (2019), "Kaiji: Final Game" and "The Sun Does Not Move" (scheduled for release in 2020).

MUSIC

YUJI OHNO

Yuji Ohno

Born in Atami City, Shizuoka Prefecture. Composer/pianist.
He began playing the piano in elementary school and self-taught himself in jazz during high school. He began his career as a jazz pianist while attending Keio University, and after playing with the Hideo Shiraki Quintet, he formed his own trio. After the quintet disbanded, he became a composer, composing countless commercials, as well as film and television scores such as "The Inugami Family" and "Proof of Man," creating countless masterpieces. His signature work, the soundtrack to "Lupin the Third," caused a huge stir in the late 1970s. In recent years, he has focused his composing activities on "Lupin the Third" and NHK's "Little Journey," while resuming his activities as a musician. He actively performs live at venues ranging from jazz clubs in Tokyo to concert halls across the country, live music venues, and rock festivals.

INTERVIEW

—First, let's talk about "Lupin the Third's Theme."
I think it's a song that has been arranged many times before, but it was wonderful this time as well. The number of arrangements I've done so far, including unreleased and small arrangements, may be over 1,000. This time, since it's for a movie, there were a lot of people playing instruments. I incorporated a lot of small arrangement patterns as gimmicks, and it turned out to be a bit gorgeous.

—For this ending theme, Director Yamazaki asked you to surpass "Treasure of Fire."
The director says some crazy things, doesn't he? (laughs) When I write a new song, I make a list of the elements the other person wants and check whether those elements are sufficient as I write, but at times like that I'm in a more scientific, not artistic, mode (laughs). Images don't just come to me, so I have to get myself in a state where they come to me easily. That's why meetings beforehand are the most important for me, and I make sure to listen carefully to all the requests the other person makes when I write. This time, the song is one that surpasses "Treasure of Fire," so it's easy to understand, if you like. Although I wrote the song myself, I did analyze it again. After that I have no choice but to leave it to Mizuno-san (lyricist), so I tried to come up with a melody line that would make him feel that way.

—How long does it take to compose a song?
Instrumental music isn't so bad, but songs with vocals take time. Once I've decided on the general melody, I can finish it in about two days, but it takes about ten days to get to that point. I'll just wander around with pencil and paper, thinking, "Oh, a day has passed." It's pretty tough, and then it's like 5am and I'll think, "I guess I'll go to bed now." It would be an easy job if melodies just came to me. But even after all that hard work, I'd get tired of the songs after just ten days. I'd wonder if I could have written a better song. Looking back, I think the reason I've been able to work as a professional for so long is because I've always cherished a bit of a hungry spirit.

—What does the music of "Lupin the Third" mean to you, Ohno?
Of all the works I've worked on so far, "Lupin the Third" is the closest to what I want to write. It's not everything I want to do, but it's pretty much the same. Or rather, over the course of 40-plus years, I've managed to draw the audience into it (laughs). At first, I was worried that just because I'm a modern jazz pianist, if I suddenly started doing technical jazz stuff with Lupin, the audience wouldn't be able to keep up. So I timidly incorporated little by little what I wanted to do into a melody that was easy for the audience to understand... I've continued doing this over and over for many years, and as a result of these 40-plus years, I've become able to do pretty much anything I want without any problems.

—Currently, you haven't worked on any film or anime music other than that for "Lupin the Third."
I've been composing for decades, and it's starting to feel like I've gone too far (laughs). I still perform live in various places, and composing for Lupin has become another part of my life's work.

—The soundtrack this time is under the name of You & Explosion Band, and I heard that the teacher selected musicians who are active at the forefront of the industry.
You & Explosion Band is the first band name I came up with for work related to Lupin, and it's a band that brings together talented, top-notch musicians. There's no set number of people, and this time there were about 32 people in the string section alone. There's not much difference between composing music for film and television, but film is interesting because you can use the ensemble more freely (laughs). Recording is quick. Once you've run it through once, you can record it for real on the second go.

—The soundtrack contains 61 songs.
That's right. I tried to cram as much as I could into the CD (laughs). But, for a regular TV series, it's normal to compose 200 to 300 songs, so 61 songs doesn't feel too strange. This soundtrack is full of great songs from "Lupin the Third."
It's like a collection of Lupin III standard numbers. I think it's the perfect CD for beginners, and you can just have this one to start with.

"Lupin the Third: The First" Original Soundtrack
『LUPIN THE THIRD ～THE FIRST～』
You & Explosion Band

VPCG-83542 3,000円+Tax Blu-spec CD2
Now on Sale

GIFT

Composed and arranged by: Yuji Ohno
Lyricist: Yoshiki Mizuno
Vocals: Lyn Inaizumi

You smile and go beyond the wind
Your encounter is only once
And you just leave the scent of future
And goes back on a journey

Goodbye, you gave love to my chest
Without stealing it
I have a dream in my heart
That no one can take away

The gift
That you gave me
Will shine tomorrow

There are nights I closed my eyelids
Because I couldn't put it into words
Still, I have hope now,
And I'm going on a journey

Thank you
I hope my voice will reach you
Someday on the wind
I have a dream in my heart
That no one can take away

I also give you a prayer
That will warm you tomorrow

good bye
I'm sure the time will come
When I think of you in the wind
I have a dream in my heart
That no one can take away

The gift that you gave me

Will shine tomorrow

Will shine tomorrow

Yoshiki Mizuno

(Ikimonogakari, HIROBA)

PROFILE Born December 17, 1982. Originally from Kanagawa Prefecture. In February 1999, he met Hotaka Yamashita, who attended the same elementary, junior high and high school as him. With this, he formed Ikimonogakari. In November 1999, his classmate's younger sister, Kiyoe Yoshioka, joined the band after joining them at a street performance. They made their major debut in 2006. Some of his best-known songs, for which he wrote the lyrics and composition, include "Arigato," "YELL," "Joyful," and "Kaze ga Fukuoto." In addition to providing music to a variety of artists both in Japan and overseas, he is also active in a wide range of fields, appearing on radio and television, and writing serials for magazines and the web.

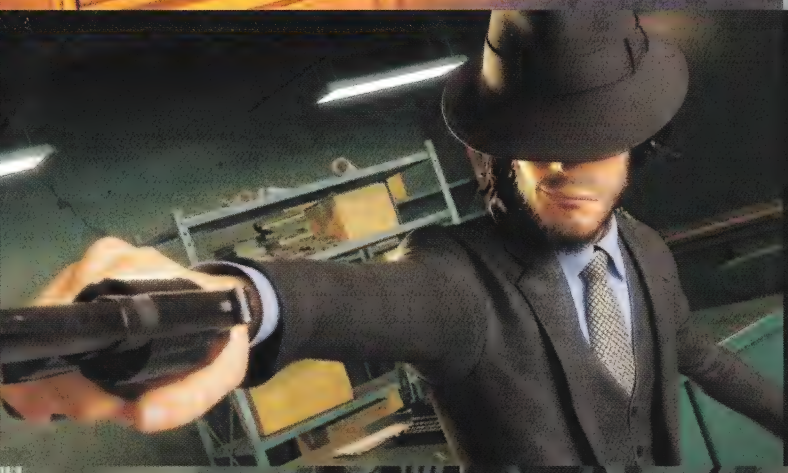
COMMENT

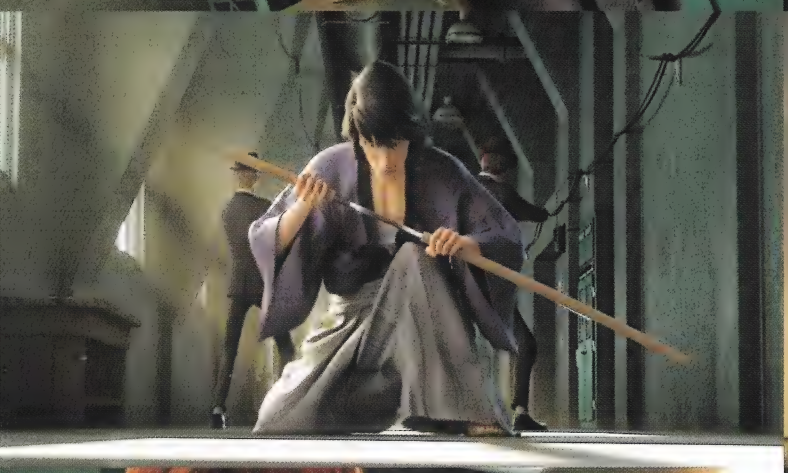
"Lupin the Third," which has been loved by many people for a long time, is not only a glorious piece of history, but also a vibrant and dynamic piece of the latest developments in the present. I have approached the melody of Yuji Ohno, who has continued to color the world of Lupin with music, with lyrics. I hope that this work will beautifully capture someone's heart.

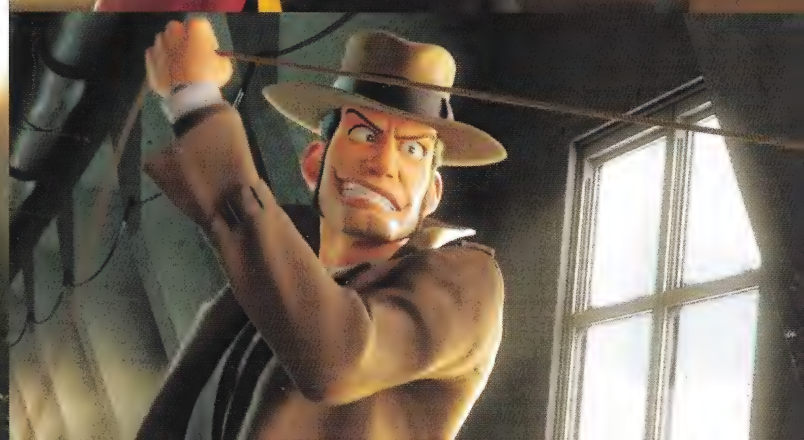
Lyn Inaizumi

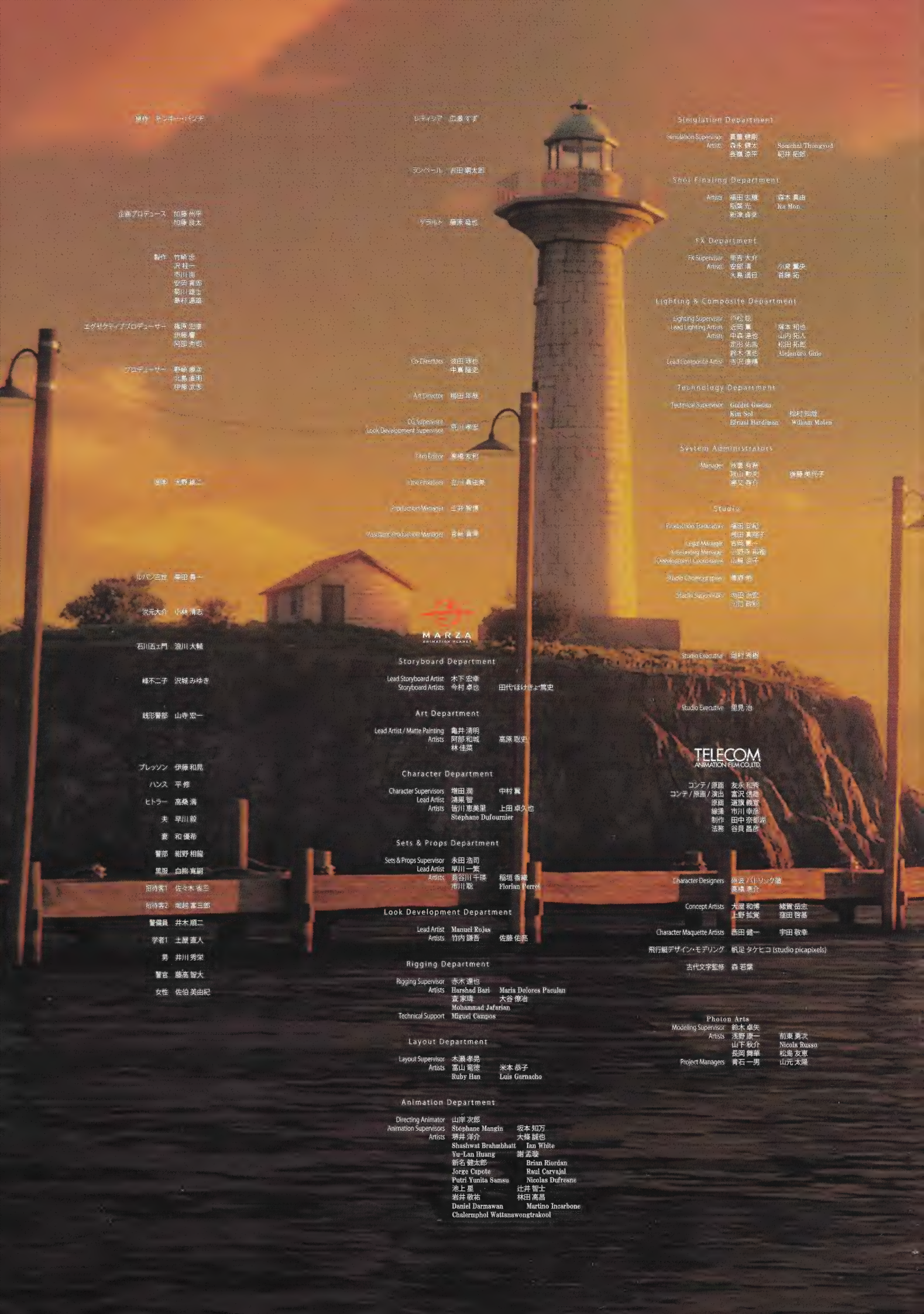
PROFILE Since 2009, she has been active as a chorus and guest vocalist, supporting tours and recordings for MISIA, Yosui Inoue, Tsuyoshi Domoto, Maaya Sakamoto, and Superfly. In 2016, she sang the music for the video game "Persona 5." After participating in a recording session with the Yuji Ohno Trio in 2017, she became a member of the chorus group Fujikochans.

JASRAC 出 1912329-901









原作　キンモー・パンチ

企画プロデュース　加藤 州平
加藤 良太

制作　竹崎 忠
沢 桂一
市川 南
安岡 寛郎
菊川 雄士
景村 憲雄

エグゼクティブプロデューサー　梅澤 宏優
伊藤 肇
阿部 秀司

プロデューサー　野崎 慶亮
北島 直明
伊藤 武志

監修　大野 敏二

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峰不二子　沢城 みゆき

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夫　早川 毅
妻　和 優希
警部　紺野 相龍
黒服　白熊 寛嗣
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招待客2　堀越 喜三郎
警備員　井木 順二
学者1　土屋 直人
男　井川 秀栄
警官　藤高 智大
女性　佐伯 美由紀

レティシア　広瀬 すず

ヌンベール　吉田 鋼太郎

ゲラルト　藤原 竜也

Co-Directors　波田 琢也
中島 隆史

Art Director　楠田 年哉

CG Supervisor
Look Development Supervisor　荒川 孝宏

Film Editor　高橋 友和

Line Producer　立川 真由美

Production Manager　生井 智博

Assistant Producers/Manager　吉越 貴博

MARZA
ANIMATION PLANET

Storyboard Department

Lead Storyboard Artist　木下 宏幸
Storyboard Artists　今村 卓也　田代 ほけきょ 篤史

Art Department

Lead Artist / Matte Painting　亀井 清明
Artists　阿部 和城　高原 聡史
林 佳菜

Character Department

Character Supervisors　増田 潤　中村 薫
Lead Artist　鴻巣 智
Artists　皆川 恵美里　上田 卓久也
Stéphane Dufournier

Sets & Props Department

Sets & Props Supervisor　永田 浩司
Lead Artist　早川 一紫
Artists　長谷川 千瑛　稲垣 香織
市川 聡　Florian Perret

Look Development Department

Lead Artist　Manuel Rojas
Artists　竹内 謙吾　佐藤 佑亮

Rigging Department

Rigging Supervisor　赤木 遼也
Artists　Harshad Bari　Maria Dolores Paculan
倉 家瑋　大谷 僚治
Mohammad Jafarian
Technical Support　Miguel Campos

Layout Department

Layout Supervisor　木瀬 孝晃
Artists　富山 竜徳　米本 恭子
Ruby Han　Luis Garnacho

Animation Department

Directing Animator　山岸 次郎
Animation Supervisors　Stéphane Mangin　坂本 知万
Artists　堺井 洋介　大條 誠也
Shashwat Brahmbhatt　Ian White
Yu-Lan Huang　謝 孟璇
新名 健太郎　Brian Riordan
Jorge Capote　Raul Carvajal
Putri Yunita Samsu　Nicolas Dufresne
池上 星　辻井 智士
岩井 敬祐　林田 高昌
Daniel Darmawan　Martino Incarbone
Chalermphol Wattanawongtrakool

Simulation Department

Simulation Supervisor　真壁 健朗
Artists　森永 健太　Somchai Thongyod
長嶺 凌平　紀井 拓郎

Shot Finaling Department

Artists　福田 志穂　森本 真由
稲葉 光　Ka Mon
新津 尋平

FX Department

FX Supervisor　里吉 大介
Artists　安部 清　小泉 薫央
大島 遥巨　首藤 拓

Lighting & Composite Department

Lighting Supervisor　戸松 稔
Lead Lighting Artists　近岡 薫　塚本 和也
Artists　中森 達也　山内 拓人
定形 佑馬　松田 拓郎
鈴木 信也　Alejandro Gato
Lead Composite Artist　吉沢 康博

Technology Department

Technical Supervisor　Goldet Gaston
Kim Sol　松村 知哉
Ebrizal Hardiman　William Molen

System Administrators

Manager　秋葉 有希
河山 勲夫　後藤 美代子
東又 春介

Studio

Production Translators　福田 安紀
梶田 真理子
Legal Manager　吉岡 憲一
Accounting Manager　小野寺 和俊
Development Coordinator　山崎 涼子

Studio Choreographer　増野 勇

Studio Supervisors　西田 治宏
川口 敏和

Studio Executive　福村 秀樹

Studio Executive　里見 治

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コンテ / 原画 / 演出　富沢 信雄
原画　道旗 義宣
線撮　市川 幸彦
制作　田中 奈都湖
法務　谷貝 昌彦

Character Designers　池波 パトリック 隆
高橋 勇介

Concept Artists　大屋 和博　緒賀 岳志
上野 拡覚　窪田 啓基

Character Maquette Artists　西田 健一　宇田 敬幸

飛行艇デザイン・モデリング　帆足 タケヒコ (studio picapixels)

古代文字監修　森 若葉

Photon Arts

Modeling Supervisor　鈴木 卓矢
Artists　浅野 康一　前東 勇次
山下 秋介　Nicola Russo
長岡 舞華　松島 友恵
Project Managers　青石 一男　山元 太陽

TATA ELXSI

Modeling Supervisor Suresh Bhandary
Artists Ankit Jaiswal / Shubham Tijare / Varsha Patil / Umakanta Nayak
Coordinator (Japan) Junko Nakamura

YGGDRAZIL GROUP

Modeling Supervisor Pichaya Popanyasak
Artists Ariyarut Jaroensuk / Bavornsak Udomchimplee / Teerat Soontorntavorn / Natasha Santiparp
Project Manager Piyapon Suksan
Coordinator Thunyarut Thanapan

DANDELION

FX Artists 松浦 太郎 / 吉田 慶
Production Assistant 泉 貴也
Project Manager 山本 ユミ

オープニング制作
KOO-KI

企画・演出 白川 東一
CGアーティスト 池田 一貴 / 生嶋 就 / 山下 裕次郎 / 石井 真穂 / 大窪 真悟(風車) / 村上 聖
プロデューサー 河原 幸治 / 嶋村 雅己
2Dエフェクト制作 HOTZIPANG

テンプボイス協力 中台 あきお / 永宝 千晶 / 篠原 剛 / 小林 操
テンプボイススタジオ協力 TRYBRIDGE STUDIO
テンプボイススタジオ手配協力 キックアップ
クイーンズプロモーション
テンプボイスキャスト手配 緒方 慶子 / 山村 はづき
テンナイン・コミュニケーション
脚本翻訳 John K.Byington
ディベロップメント協力 守屋 圭一郎(ROBOT) / 渋谷 紀世子(白組)
編集協力 宮島 竜治(コマンドZ)

Special Thanks to
橋本 典明 / 宇津野 周一 / 中川 雄介 / 大野 彩絵子 / 岡部 明大 / 岩野 ひより / 千葉 友紀子 / 佐藤 広美 / 伊藤 舜 / 羽田 園子 / 福田 稔 / 荻原 美雪 / 守屋 桑弥 / 堀口 直孝 / 大西 美枝 / Fontworks

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Kiichi Reitaro Ruri Yumi
Vera & Felix Kiwa & Sui
Yutoku Lily-Océane Itsuki
Haruto Yuito Meisa Arisa

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ポストプロダクション制作デスク 宮下 果代

音響監督 清水 洋史

音響効果 岡瀬 晶彦(J.S.A.) / 高野 寿夫
フォーリーアーティスト 岡瀬 晶彦(J.S.A.) / 川崎 絵瑠 / 長谷川 剛 / 安藤 彩
録音調整 池田 裕貴
録音 佐々木 彰 / 菊地 一之 / 太田 泰明
録音助手 土井 拓海 / 浅川 祥幸 / 中倉 泉 / 小泉 まい / 二川 裕

プレスコ/アフレコスタジオ オムニバス・ジャパン / ビーズスタジオ
ダビングエンジニア 藤島 敬弘
テクニカルサポート 越 真一郎
ダビングスタジオコーディネート 立川 千秋 / 早川 文人 / 西野尾 貞明
ダビングスタジオ 東宝ポストプロダクションセンター
音響制作担当 大野 拓也 / 丹下 雄二
音響制作 TFC 東北新社
音楽制作 松尾 康治(トムス・ミュージック) / 堀田 卓也(日本テレビ音楽)

映画『ルパン三世 THE FIRST』オリジナル・サウンドトラック (VAP)
作曲・編曲 大野 雄二

演奏 You & Explosion Band

Yuji Ohno & Lupintic Six
ELECTRIC PIANO/ACOUSTIC PIANO 大野 雄二
DRUMS 市原 康
ELECTRIC BASS ミッチー長岡
TRUMPET 松島 啓之
TENOR SAX/ALTO SAX/SOPRANO SAX 鈴木 央紹
ELECTRIC GUITAR/ACOUSTIC GUITAR 和泉 聡志
HAMMOND ORGAN 宮川 純
CHORUS Fujikochans : 佐々木 久美 / 稲泉 りん / 佐々木 詩織
FLUTE/ALTO FLUTE/BASS FLUTE 中川 昌三
LATIN PERCUSSION 川瀬 正人
VIBRAPHONE 大井 貴司
ELECTRIC BASS 岡沢 章
ELECTRIC GUITAR/ACOUSTIC GUITAR 土方 隆行
CLARINET/BASS CLARINET/SOPRANO SAX/ALTO SAX/TENOR SAX 平原 まこと
ALTO SAX 吉永 寿
TENOR SAX 吉田 治
BARITONE SAX 上里 稔 / 近藤 淳
TRUMPET エリック・ミヤシロ / 西村 浩二 / 二井田 ひとみ / 菅家 隆介 / 高杉 和正
TROMBONE 中川 英二郎 / 半田 信英 / 鹿討 奏
BASS TROMBONE 野々下 興一 / 朝里 勝久
HORN 森 博文 / 齋藤 善彦
TUBA 若林 毅
STRINGS 吉田宇宙ストリングス
CONDUCTOR 西谷 亮
OBOE 庄司 知史
HARP 斎藤 葉
MANIPULATOR 鈴木 浩之
SYNTHESIZER ボール大野
RECORDING & MIXING ENGINEER 内藤 岳彦
SECOND ENGINEER 五十嵐 寛(SOUND CITY)
MASTERING ENGINEER 川崎 洋(FLAIR MASTERING WORKS)
A&R 小嶋 遼 / 久留須 麻美 / 藤 賢二郎(VAP)
MANAGEMENT 瀬藤 弘一 / 栗林 花佳 / 大塚 裕子(オフィスオーガスタ)
RECORDING COORDINATE 関宮 えまり(TABLEAU)

メインテーマ
THEME FROM LUPIN III 2019
作曲 大野 雄二
編曲 大野 雄二
演奏 You & Explosion Band

エンディングテーマ
GIFT
歌 稲泉 りん
作詞 水野 良樹
作曲 大野 雄二
編曲 大野 雄二
演奏 You & Explosion Band

宣伝プロデューサー 小島 壮詩
宣伝 野口 文子 / 宮崎 隼人 / 幕内 一男 / 福地 雄士 / 福田 果歩
予告篇制作 鷲川 亜希 / 林崎 ともみ
予告篇演出 福永 大輔
予告篇CG制作 豊田 知香
宣材デザイン 古里 泰司 / 重本 大輔 / 千葉 美沙都
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商品担当 鈴木 信也 / 横山 太一
日本テレビ製作デスク 平方 真由美

アソシエイトプロデューサー 鈴木 禎
企画開発 鈴木 常泰

2019映画「ルパン三世」製作委員会
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東宝
白井 央 鎌田 周平 尾村 明洋 馬 年
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ミヤギテレビ
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製作幹事
トムス・エンタテインメント / 日本テレビ放送網
制作
トムス・エンタテインメント / マーザ・アニメーションプラネット
配給
東宝

監督・脚本
山崎 貴

lupin-3rd-movie.com
Running time: 1 hour 33 minutes / Cinemascope
©Monkey Punch/2019 "Lupin the Third" Film Production Committee
Publication date: December 6, 2019
Publisher: Keiji Ota
Publisher: Toho Co., Ltd., Video Division, 1-2-2 Yurakucho, Chiyoda-ku, Tokyo
Edited by Toho Stella Co., Ltd. 1-7-1 Yurakucho, Chiyoda-ku, Tokyo
Design: Yasuji Furusato, Daisuke Shigemoto, Misato Chiba
Editing assistance: Yumiko Mori
Printer: Kyueisha Co., Ltd. 1-28-44 Shinkawa, Chuo-ku, Tokyo
Price: 700 yen + tax
http://www.toho.co.jp
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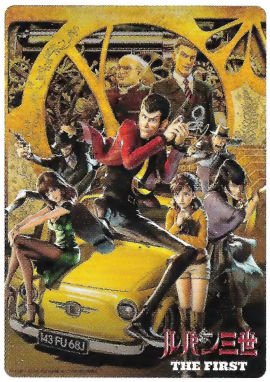
ルパン三世 THE FIRST

Related Product Information



B5 Size

3D Desk Pad 409円(+Tax)

Approx. 34x85cm

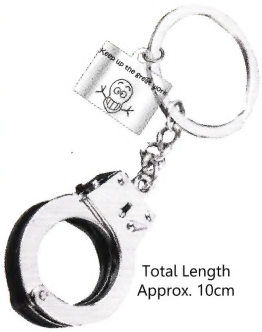
Face Towel 1,818円(+Tax)

Approx. 10x7.6cm

Approx. 10x5cm

2 Type Set

Sticker Set 364円(+Tax)



Total Length
Approx. 10cm

Handcuff Keychain 1,100円(+Tax)

2-sided Design
Approx. 6cm

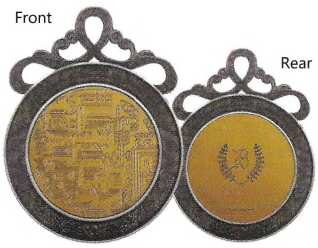
Shotglass 1,000円(+Tax)

Stainless Steel Φ7.9×14.5cm

Stainless Steel Tumbler 2,364円(+Tax)

All 5 Types (Lupin/Jigen/Goemon/Fujiko/Zenigata)

Acryllic Keychain 700円 each(+Tax)



Front

Rear

Reproduction of the Key Items From the Movie!
Metal, Diameter Approx. 8.5cm

Coaster 1,364円(+Tax)

10 Types in Total
※Design Cannot Be Selected
Approx 5.8x3.7cm

Trading Tin Badge 600円 each(+Tax)

Set of 2 Approx. 14.8x4.8cm

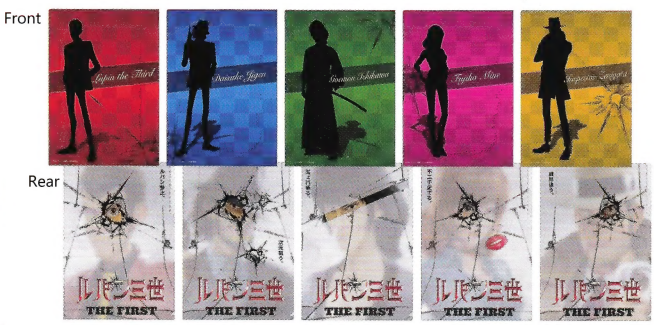
Clear Bookmark 636円(+Tax)

Zantetsuken Ballpoint Pen 1,000円(+Tax)

Goemon's Zantetsuken as a Ballpoint Pen!

Total Length Approx 18cm.

It Can Be Used By Removing the Cap (Tip)

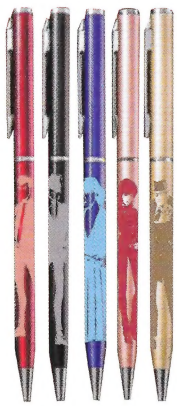


Front

Rear

A4 Size, 5 Types (Lupin/Jigen/Goemon/Fujiko/Zenigata)

Clear File Folders 400円 each(+Tax)



5Types In Total
(Lupin/Jigen/Goemon/Fujiko/Zenitaga)

Ballpoint Pens 545円 each(+Tax)

Lupin Silhouette Embossed
Body: Synthetic Leather
Length Approx. 58cm
Card Case: Approx. W7.5xH11.5cm

Neck Strap 1,000円(+Tax)

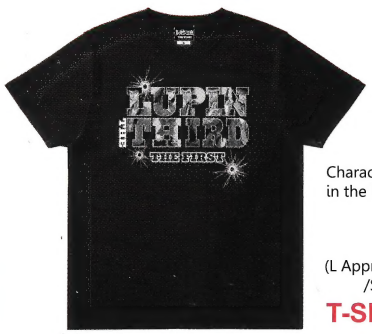
Paperback Size

Based on the Bresson Diary as Appearing in the Movie.

Book Cover 1,000円(+Tax)

Set of 6 With Special Mount

Postcard Set 864円(+Tax)



Character Design in the Logo

L Size
(L Approx. 74cm/W Approx. 55cm
/Sleeve Approx. 22cm)

T-Shirt 2,727円(+Tax)

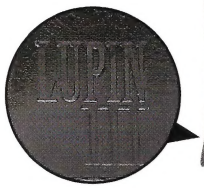
Canvas
Body: Approx 33x39cm
Handle: Approx 2.5x46cm

Tote Bag 1,636円(+Tax)

Handcuff Design
Metal, Approx. W3.5xH4.5cm

Smarphone Ring 773円(+Tax)

Includes LUPIN III Logo and "Gokurōsan" Mark



Synthetic Leather
Approx. 9.5x11.5cm

Leather Coin Case 1,818円(+Tax)

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